



OF TIME & PLACE

AMERICAN FIGURATIVE ART FROM
THE CORCORAN GALLERY OF ART

This brochure is based on material researched, developed, and written by Edward J. Nygren, Julie R. Myers, and Peter C. Marzio for the catalogue of the exhibition: *Of Time and Place: American Figurative Art from the Corcoran Gallery*, 196 pages, over 100 plates and figures, with 12 in color. Published by the Smithsonian Institution Traveling Exhibition Service (Washington, D.C. 20560) and the Corcoran Gallery of Art (17th St. and New York Ave., N.W. Washington, D.C. 20006).

©1981 by Smithsonian Institution

Cover

30

George Bellows (1882–1925)

Forty-two Kids, 1907

Oil on canvas

42 $\frac{3}{8}$ × 60 $\frac{1}{4}$ in. (107.6 × 153 cm)

These are slum children swimming off a dilapidated pier on Manhattan's East River. The bold strokes used to model the figures and the dramatic contrast between white bodies and murky water create an animated picture which reflects the vitality of the slums but reveals none of their dismal nature. A member of Robert Henri's circle, Bellows shared his pictorial interest in the poor because of their uninhibited responsiveness to life. The positive exuberance of *Forty-two Kids* is in keeping with the prevalent optimism in America just before World War I.

Of Time and Place: American Figurative Art from the Corcoran Gallery

The seventy-five works in this exhibition provide an insight into the changing character of American figurative art over the past 160 years. In particular the works represent a category of figurative art commonly called *genre*, which depicts scenes from everyday life. Instead of painting heroes from Greek mythology, dreamy landscapes, or stark abstractions, America's genre artists have been interested in capturing their fellow citizens engaged in commonplace activities at a particular time and place. It is frequently a democratic art, one which resonates with a populist attitude which has prevailed from the start of our national history.

While the human element may stimulate the viewer's sense of participation, it does not necessarily make figurative art easier to understand than abstract art. One needs to explore the cultural and social preconceptions of the artist and his society—the underlying values, attitudes, and aspirations which may be incorporated into the work of art itself. And then one must also consider that what the artist has left out may be as important as what he shows of American life. This is as true about Rockwell Kent's complex *Wake Up, America* (60) as it is about the genre of a much earlier era.

The art of democracy: 1828–1860

Before the second quarter of the nineteenth century, genre painting played only a minor role in American art. In fact, subjects were often borrowed from the artistic traditions of Europe. For example, *Mishap at the Ford* (1) portrays a coaching accident, a scene which was popular in British art. Genre came into its own in the 1820s and 1830s, when America became the most radically democratic nation in the world.

The presidency of Andrew Jackson, the rough-hewn military leader from Tennessee, was an age of the glorification of the common man. Contemptuous of Old World monarchies, Americans perceived their society as classless, and they idealized the yeoman farmer as the typical American. Genre championed such virtues as obedience, fortitude, abstinence, and hard work. Artists also showed a male population heady with the very process of democracy: politics was a frequent theme, particularly the grass-roots politics of rural America shown by George Caleb Bingham (5) and Alfred J. Miller (8).

The frontier became another means of defining national identity, especially during the 1840s and 1850s, decades of great expansion and settlement in the West. The mountain men featured in *The Disputed Shot* (7) represented the very image of the Jacksonian man. Another contemporary Western subject was the American Indian, as seen in *Lacrosse Playing among the Sioux Indians* (4). Seth Eastman painted the everyday life of the Indian to record a culture he believed would be annihilated by the inevitable expansion westward.

The early genre artist was a moralist and a storyteller. His realism was always tempered with idealism. While accurate details in the settings made the paintings particular in appearance, they also had a universal appeal through the use of recognizable "types" of figures. In the nineteenth century, genre brought ordinary subjects into fine art, eventually providing a catalogue of true American types. For the young country, genre expressed, and satisfied, the urge for a clear identity.

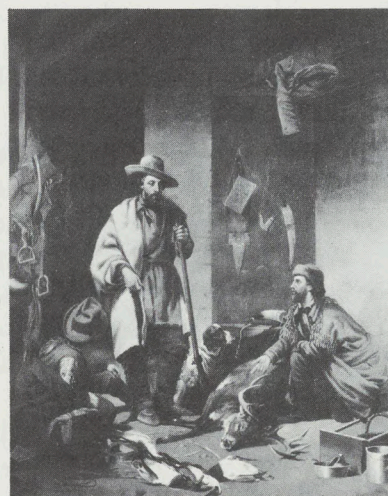


2
William Sidney Mount (1807–1868)
The Long Story, 1837

Oil on panel
17 × 22 in. (43.2 × 55.8 cm)

Mount, who wanted to “paint for the many, not for the few,” is credited with having established genre as a major mode of artistic expression in America. Mount’s description of *The Long Story* reveals that he created characters with definite personalities and life histories for his anecdotal paintings: the Long Island tavern keeper puffing on his pipe with “quite the air of a Citizen,” is listening to the old “Bar room

oracle,” “first taster of every new barrel of cider rolled in the cellar.” The traveller wrapped in his cloak is both a character of Mount’s invention (he is “awaiting the arrival of the stage”) and serves as a visualization of the literary device of the detached narrator-observer. Here it is the artist-viewer who is brought into the scene. In format, painting style, and palette, *The Long Story* echoes Dutch seventeenth-century art.



7
John Mix Stanley (1814–1872)
The Disputed Shot, 1858

Oil on canvas
36 × 29 in. (91.4 × 73.7 cm)

During the two decades before the Civil War, the mountain man—trapper of beaver in the Rocky Mountains—emerged as a national hero. Tough and self-reliant, he was seen as the vanguard of American civilization in the West. Of the many pictures of trappers from the 1840s and 1850s, *The Disputed Shot* is unusual in its interior setting, undoubtedly chosen by the artist in order to display a miniature museum of mountain-man gear.

America becomes cosmopolitan: 1865–1900

The Civil War is generally considered a watershed for American art. This is not solely because of the war's profound alteration of the national psyche; many other factors contributed, such as increased contact with European thought and artistic activity.

The Civil War had demoralized the nation, challenging the faith Americans had in their institutions and their fellow men. It ushered in an era in which business concerns were paramount and business and politics were conducted in an aggressive and sometimes unethical manner. Industrialization and urbanization continued at an enormous pace. Louis Moeller's elderly gentlemen in their book-lined club (24) have replaced William Sidney Mount's farmer in the country tavern (2), tacitly recognizing classes in a society previously represented as classless.

At the same time, there is a new artistic interest in the solitary figure, particularly a middle- or upper-class woman in a domestic setting, caught in a moment of reverie, as in Winslow Homer's *Woman Sewing* (18). This portrayal of women reflects both the compartmentalized lives of the sexes in their everyday activities and an idealization of women, who were seen as physically and spiritually detached from the ruthless world of business.

An important phenomenon in nineteenth-century America that received artistic recognition was the presence of literally millions of foreign-born citizens. Although immigrants were not always warmly welcomed, there was a growing willingness to redefine America as a melting pot. Charles Ulrich deals specifically with immigration in his *In the Land of Promise* (22), while Horace Bonham shows a veritable cross-section of the electorate in the late 1870s (17).

Industrialized society of the nineteenth century was seen as cruelly offensive by many artists and writers, especially those who formed the Aesthetic Movement in England. This movement generated in American art an art-for-art's sake philosophy which provided an alternative to the realism of the late nineteenth century. The radical idea—promoted by James McNeill Whistler among others—was that art need not tell a story nor be morally elevating to be appreciated. A delight in pure form and ideal beauty is apparent in Edmund Tarbell's *Josephine and Mercie* (32). The Aesthetic Movement also started a fad for collecting antiques and *objets d'art* such as the Oriental pieces shown in William Paxton's *The House Maid* (34).



14
Eastman Johnson (1824–1906)
The Toilet, 1873

Oil on academy board
26 × 22 in. (66 × 55.9 cm)

With the adjustment of an earring, the woman finishes her personal grooming. The time of day is denoted by the woman's dress and by the low-raking light that comes in the window. The time of year (and perhaps the lady's time of life) is suggested by the geraniums on the sill. Eastman Johnson's virtuosity, evident here in the differentiation in textures and surfaces, is without parallel in American art of the period.

Unlike Mount earlier in the century, Johnson is concerned not with suggesting a scene from a story but with capturing a seemingly incidental moment in time. The picture is fresh and spontaneous compared with the careful composition of *The Disputed Shot* (7).



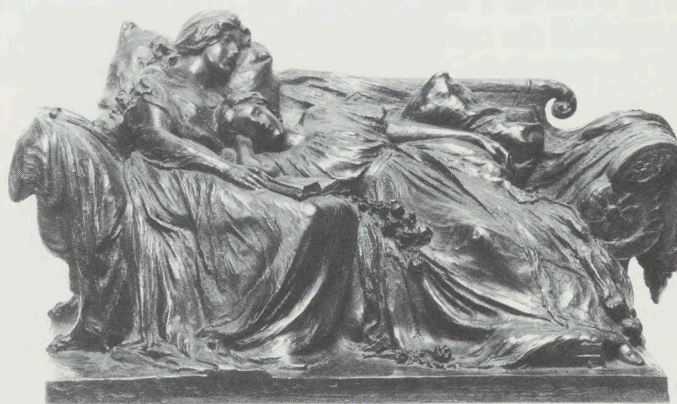
17
Horace Bonham (1835–1892)
Nearing the Issue at the Cockpit,
1878

Oil on canvas
20 × 27 in. (50.8 × 68.6 cm)

Early paintings of cockfighting—in British sporting art, for example—focus on the contest itself.

Bonham departs dramatically from this tradition by portraying only the audience. The departure becomes even more interesting

when the painting is viewed as a comment on American life and politics rather than a sporting scene. It is likely that Bonham's motley group represents the enfranchised male population in the late 1870s and reflects newly relaxed immigration policies at the time.



25
Bessie Potter Vonnoh (1872–1955)
Day Dreams, 1903

Bronze
10½ in. (26.7 cm)

Women meditating on a work of art (in this case a book) is a frequent theme of turn-of-the-century artists, American as well as European. It is a theme associated with the English Aesthetic Movement, whose artists and writers—including Whistler, Swinburne, and Wilde—despised the harsh reality of the industrialized nineteenth century. They turned instead to the world of the imagination and often to classical antiquity for inspiration. *Day Dreams* recalls the two seated goddesses on the east pediment of the Parthenon as well as the small Hellenistic figures called *tanagras* which were popular among collectors at the end of the century.

The re-democratization of American genre: 1900–1945

The art-for-art's sake aesthetic was challenged by a young group of painters who revitalized the realist tradition in American art. They were the artistic expression of the progressive era, the twenty-five years before World War I, during which broadly based social and political reform was sought. Once considered an unsuitable subject for artists, the city with its coarse exuberance was now embraced by the progressive artists—Robert Henri and his disciples, who included George Bellows, John Sloan, Jerome Myers, and George Luks (30, 41, 45, 46). Sometimes referred to as the Ash Can School, they wanted to portray American life at its fullest and found in New York City's working class the vitality lacking in the genteel upper classes. Vonnegut's languid young ladies reclining on an Empire-style sofa (25) gave way to Sloan's robust girls perched on a Greenwich Village rooftop laughing and drying their hair in the sun (41).

The progressive artists added new vigor to American genre when they successfully protested against the elitist art of the Aesthetic Movement. However, they were soon to find their own representational style challenged by the modernists, whose avant garde works were introduced to American audiences in the dramatic Armory Show of 1913. From that time modernism became a dominant influence in American art; its impact can be seen in the works of Bernard Karfiol (43) and Charles Demuth (47).

Henri and his circle were basically optimistic and idealistic. In their art they did not focus on the misery confronting so many of the poor; instead, they saw in the working people the promise, if not the fulfillment, of the American dream. Social criticism was not an important factor in fine arts until the American dream itself was severely undermined by the Depression.

Genre artists responded to the Depression by dividing generally into three groups: Regionalists, Social Realists, and Urban Realists. Led by Thomas Hart Benton (61), the Regionalists were in a sense reactionary, looking back to the nineteenth century to find a moral superiority in the agrarian way of life. John de Martelly (51) and Peter Hurd (52) were Regionalists. The Social Realists, including Joseph Hirsch (59) and Philip Evergood (63), used their art as instruments of protest. The works in this exhibition by these two artists deal with the problems of black Americans, problems which only began to be addressed during the Depression. The Urban Realists generally focused on the working class. Though they rejected social protest, their work represents a variety of viewpoints from Reginald Marsh's harsh naturalism (48) to Isabel Bishop's gentle idealism (58).



37

Charles Demuth (1883–1935)
In Vaudeville: Bicycle Rider, 1919
Watercolor and pencil on paper
11 × 8 $\frac{7}{8}$ in. (28 × 22 cm)

Bicycle Rider conveys a sense of precarious balance and masculine grace. Disregarding realism, the artist has manipulated each element—the buoyant globes of light, the gracefully curved parts of the bicycle, the juxtaposed figure and spotlights—to express these qualities. The stylization and linearity exhibited in Demuth's picture reveal the influence of the avant garde art of the modernists, which was introduced to America in the Armory Show of 1913. Demuth created a large number of works dealing with vaudeville. His fascination with this popular art reflects his own association with the artistic bohemia of New York and Paris in the 1910s as well as a widespread rejection of academic art at the time.

1912 Height of Progressive Movement 1917 U.S. enters World War I 1919 World War I ends; U.S. fails to join League of Nations; Prohibition 1924 Exposé of Harding administration scandals 1927 Sacco-Vanzetti case 1929 Wall Street crash; beginning of Depression 1933 Franklin Delano Roosevelt becomes President 1941 Pearl Harbor; U.S. enters World War II 1945 Atomic bombs dropped on Hiroshima and Nagasaki; end of World War II



41
John Sloan (1871–1951)
Sunday, Drying Their Hair, 1923
Lithograph
7 7/8 × 9 7/8 in. (18.8 × 23.1 cm)
Sloan was a close friend and disciple of the artist Robert Henri, who urged that everyday life—especially the vibrant life of the city—should be the artist's inspiration. Henri encouraged his followers to work rapidly and from memory, to capture the essence of life, not to copy its details. A frequent subject of Sloan's was young working-class women,

whom he depicts as robust and full of life—his notebooks of the period contain many references to their natural and healthy sexuality. Henri's circle found a sympathetic voice in Walt Whitman; and Sloan delighted in Whitman's "beautiful attitude toward the physical, the absence of prudishness."



63
Philip Evergood (1901–1973)
Sunny Side of the Street, 1950
Egg-oil-varnish emulsion with marble dust and glass on canvas
50 × 36 1/4 in. (127 × 92.1 cm)

Evergood, who first turned his attention to social issues during the Depression, was particularly sympathetic to the problems of blacks in a racist society. This painting shows a black section of Brooklyn where the artist was living in 1949–1950. (The white woman, who resembles Evergood's wife, was perhaps included to indicate his own presence there.) Evergood deplored the living conditions of poor blacks—the "dank, odious" hallways, streets full of uncollected garbage, the "world of noise, aggression, sunlight and danger"—and he admired their cheerfulness despite the conditions. He especially respected women who worked hard to make their children's lives better, and he frequently painted mothers and babies.

The age of anxiety: 1945 to the present

In a world capable of destroying itself, the individual has become ineffectual, alienated, beset by threats both physical and psychological. Existential philosophy has stressed man's basic isolation—a theme treated by Richard Diebenkorn (65) and Ruth Abrams (71)—and contemporary sociology has dealt with the disjointed and mechanized nature of modern life.

Faced with this age of anxiety, many artists rejected naturalism and the particular in time and place, and those who did not, often depicted more of an inner reality, a mental instead of a real environment. This is true of Robert Vickrey (66) and Joseph Shannon (68), whose works reflect the postwar interest in Freudian psychology. In *Signs*, Vickrey's barren, illogical space has a nightmarish quality that forces the viewer to experience the inner confusion of the young man.

The postwar photographs in this exhibition do not share the alienation evident in the paintings of the same period; instead, they continue themes of interest in the first half of the century. Garry Winogrand's appreciation of the "energies" of the women in *World's Fair—New York City* (67) is similar to Sloan's delight in his rooftop girls (41). Like the work of Bellows (30), Helen Levitt's *Puerto Rican Child and Gumball Machine* (69) celebrates the naturalness of ethnic children, while Bruce Davidson's *Cafeteria* (73) champions the spirit of Lower East Side Jews, as Jerome Myers did in *Life on the East Side* (45) forty-five years earlier. Roy DeCarava's *Asphalt Workers* (70) protests the oppression of blacks, as did the works by Joseph Hirsch and Philip Evergood (59, 63), while Gary Monroe's photograph of Miami Beach (74) speaks of the powerlessness of the elderly in our society. The interest in minorities evident in these photographs reflects strongly the social and political concerns so characteristic of the 1960s and 1970s.

Taking many forms over 160 years, genre has never gone out of style; yet it has never been the height of style. What was "realistic" to one generation often struck the next as romantic and sentimental, and so genre has continuously had to seek new definitions.

1947 The Truman Doctrine—policy of containment of Communism 1950–1953 Korean War 1953–1954 Un-American activities investigations of Sen. Joseph McCarthy 1957 Brown vs. Board of Education case 1963 Nuclear Test Ban Treaty; assassination of President Kennedy 1969 U.S. lands first man on the moon 1961–1973 U.S. involvement in war in Vietnam 1974 President Nixon resigns as a result of Watergate scandal 1976 Bicentennial celebration



68

Joseph Shannon (b. 1933)

Tasmania, 1971

Polymer on canvas
48 × 48 in. (122 × 122 cm)

Tasmania is one of Shannon's social works, which portray a "universal malaise" rather than any specific ills of society. The juxtaposition of mysterious figures suggests numerous possible scenarios—an ambiguity that is intentional. Shannon wants the viewer to draw on his own experiences while interpreting the painting. The kangaroo and Tasmanian wolf are animals from "down under," making a visual pun with the underworld character who is

Shannon's central figure. Many elements in the painting convey a feeling of threatened violence, which is heightened by the unexplained nature of the event. Violent activities in turn are frequently used as symbols of psychological violence—an inescapable part of life in the late twentieth century.



69

Helen Levitt

Puerto Rican Child and Gumball Machine, 1971

Color photograph

13 7/8 × 8 1/8 in. (35.3 × 23.2 cm)

The photograph was taken in Spanish Harlem, one of the ethnic neighborhoods in New York which provide most of the settings for Helen Levitt's work. The poetry in her pictures often comes from her ability to capture the conjunction of things not logically related but which create a new meaning when seen together. Here the juxtaposition of the child's flowered dress with the blue walls and fruit takes on a meaning not implicit in the scene itself. A tropical island in the midst of Manhattan—the viewer is immediately reminded of Gauguin. But there are other levels of meaning when Levitt's photographs of children are viewed all together: for example, the spontaneous play and posturing of the children becomes equivalent to rituals of primitive tribes.

Checklist



13

1. **Alvan Fisher** (1792–1863)
Misbap at the Ford, 1818
Oil on panel
28½ × 35 in. (72.4 × 89 cm)
2. **William Sidney Mount** (1807–1868)
The Long Story, 1837
Oil on panel
17 × 22 in. (43.2 × 55.9 cm)
3. **Nathaniel Currier** (1813–1888)
Shakers near Lebanon, c. 1840
Hand-colored lithograph
8 × 12¾ in. (20.4 × 32.4 cm)
4. **Seth Eastman** (1808–1875)
Lacrosse Playing among the Sioux Indians, 1851
Oil on canvas
28¾ × 40¾ in. (71.8 × 103.5 cm)
Gift of William Wilson Corcoran
5. **John Sartain** (1808–1897)
after **George Caleb Bingham**
The County Election, 1854
Hand-colored engraving
26½ × 32½ in. (68.3 × 83.5 cm)
Museum purchase
(Mary E. Maxwell Fund)
6. **Frank Blackwell Mayer** (1827–1899)
Leisure and Labor, 1858
Oil on canvas
15½ × 23 in. (39.7 × 58.4 cm)
Gift of William Wilson Corcoran
7. **John Mix Stanley** (1814–1872)
The Disputed Shot, 1858
Oil on canvas
36 × 29 in. (94.1 × 73.7 cm)
Gift of William Wilson Corcoran
8. **Alfred J. Miller** (1810–1874)
Election Scene, Catonsville, Baltimore County, c. 1860
Oil on academy board
11¼ × 15½ in. (28.5 × 39.3 cm)
Gift of Mr. and Mrs. Lansdell K. Christie
9. **James Walker** (1819–1887)
Review of Rhode Island and Maine Troops, 1861
Oil on panel
16½ × 21½ in. (41.8 × 55 cm)
10. **Emanuel Leutze** (?) (1816–1868)
New York—Street Scene, 1859–1868
Pen, watercolor, and ink on paper
16⅞ × 20¾ in. (52.7 × 42.9 cm)
Gift of Rear Admiral E. H. C. Leutze
11. **David Claypoole Johnston** (1797–1865)
Slave Auction, 1863
Pencil on paper
3⅞ × 3⅞ in. (9.2 × 9.2 cm)
12. after **John Rogers** (1829–1904)
Taking the Oath and Drawing Rations, 1866
Bronze
22¼ in. (55.9 cm)
Gift of Orme Wilson
13. **Benjamin Franklin Reinhart** (1829–1885)
An Evening Halt—Emigrants Moving to the West in 1840, 1867
Oil on canvas
40 × 70 in. (101.6 × 177.8 cm)
Gift of Mr. and Mrs. Lansdell K. Christie
14. **Eastman Johnson** (1824–1906)
The Toilet, 1873
Oil on academy board
26 × 22 in. (66 × 55.9 cm)
Gift of Captain A. S. Hickey, U.S.N. (ret.) in memory of his wife, Caryl Crawford Hickey
15. **Enoch Wood Perry** (1831–1915)
Seated Young Lady, Writing, 1870s
Watercolor on paper
14 × 10 in. (35.6 × 25.4 cm)
Gift of J. William Middendorf, II
16. **James Wells Champney** (1843–1903)
Customs Shed, 1875–1876
Ink and wash on paper
9⅞ × 12⅞ in. (23.1 × 32.7 cm)
17. **Horace Bonham** (1835–1892)
Nearing the Issue at the Cockpit, 1878
Oil on canvas
20 × 27 in. (50.8 × 68.6 cm)
18. **Winslow Homer** (1836–1910)
Woman Sewing, 1878–1879
Watercolor over pencil on paper
9¾ × 7⅞ in. (24.8 × 20 cm)
Bequest of James Parmelee
19. **John George Brown** (1831–1913)
Longshoremen's Noon, 1879
Oil on canvas
33¼ × 50¼ in. (84.4 × 127.6 cm)
20. **Richard Norris Brooke** (1847–1920)
A Pastoral Visit, Virginia, 1881
Oil on canvas
47¾ × 65¾ in. (121.3 × 167 cm)
21. **Thomas Eakins** (1844–1916)
The Pathetic Song, 1881
Oil on canvas
45⅞ × 31¾ in. (114.4 × 80.7 cm)
22. **Charles Frederic Ulrich** (1858–1908)
In the Land of Promise—Castle Garden, 1884
Oil on panel
28⅞ × 35¾ in. (70.9 × 89.3 cm)
23. **David Norslup** (?)
Negro Boys on the Quayside, 1880s
Oil on panel
15⅞ × 19½ in. (40.3 × 49.5 cm)
Museum purchase (Gallery Fund and William A. Clark Fund)
24. **Louis Charles Moeller** (1855–1930)
The Disagreement, 1890s
Oil on canvas
24⅞ × 34½ in. (61.9 × 87 cm)
25. **Bessie Potter Vonnob** (1872–1955)
Day Dreams, 1903
Bronze
10½ in. (26.7 cm)
26. **Frederic Remington** (1861–1909)
The Mountain Man, 1903
Bronze
28 in. (71.1 cm)
27. **Gilbert Gaul** (1855–1919)
Picking Cotton, after 1904
Oil on academy board
13¼ × 18¼ in. (33.7 × 46.4 cm)
Museum purchase
(Josephine B. Crane Fund)
28. **Charles Dana Gibson** (1867–1944)
The New Hat, 1905
Ink on paper
20¾ × 27⅞ in. (51.8 × 70.8 cm)
Gift of Orme Wilson

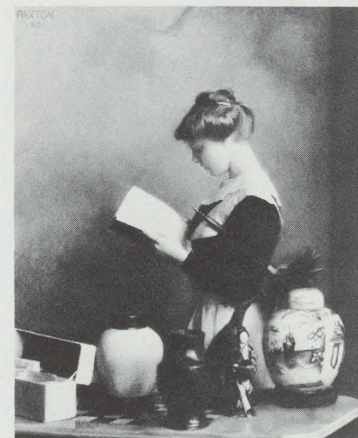


26

29. **John Sloan** (1871–1951)
Fifth Avenue Critics, 1905
Etching
4 $\frac{7}{8}$ × 6 $\frac{7}{8}$ in. (12.3 × 17.6 cm)
Museum purchase
(Mary E. Maxwell Fund)
30. **George Bellows** (1882–1925)
Forty-two Kids, 1907
Oil on canvas
42 $\frac{3}{4}$ × 60 $\frac{1}{4}$ in. (107.6 × 153 cm)
Museum purchase
(William A. Clark Fund)
31. **Abastenia St. Leger Eberle**
(1878–1942)
Girls Dancing, 1907
Bronze
11 $\frac{1}{2}$ in. (29.2 cm)
Bequest of the artist
32. **Edmund Charles Tarbell**
(1862–1938)
Josephine and Mercie, 1908
Oil on canvas
28 $\frac{3}{4}$ × 32 $\frac{1}{4}$ in. (71.8 × 81.9 cm)
33. **Lewis Hine** (1874–1940)
"Bologna," Hartford, Connecticut, 1909
Photograph
4 $\frac{7}{8}$ × 6 $\frac{7}{8}$ in. (12.3 × 17.6 cm)
Gift of Harry Lunn, Jr.

34. **William McGregor Paxton**
(1869–1941)
The House Maid, 1910
Oil on canvas
30 $\frac{1}{4}$ × 25 $\frac{1}{8}$ in. (76.8 × 63.8 cm)
35. **William J. Glackens** (1870–1938)
*I Went Down that there Slide
Faster than the Empire State
Express*, 1910–1913
Litho crayon and wash on paper
12 × 14 $\frac{1}{2}$ in. (30.5 × 36.8 cm)
Gift of Mrs. William J. Glackens
36. **Alexander Phimister Proctor**
(1862–1950)
Indian Pursuing Buffalo, 1917
Bronze
18 $\frac{3}{8}$ in. (46 cm)
37. **Charles Demuth** (1863–1939)
In Vaudeville: Bicycle Rider, 1919
Watercolor and pencil on paper
11 × 8 $\frac{3}{8}$ in. (28 × 22 cm)
Bequest of
Mr. and Mrs. Francis Biddle
38. **Daniel Garber** (1880–1958)
South Room—Green Street, 1921
Oil on canvas
51 $\frac{1}{8}$ × 42 $\frac{3}{8}$ in. (129.9 × 107.6 cm)
39. **Edward Hopper** (1882–1967)
East Side Interior, 1922
Etching
7 $\frac{7}{8}$ × 9 $\frac{7}{8}$ in. (28 × 25.1 cm)
Museum purchase
(Mary E. Maxwell Fund)
40. **John Grabach** (b. 1886)
Waterfront—New York, c. 1923
Oil on canvas
36 × 42 in. (91.4 × 106.7 cm)
Museum purchase
(William A. Clark Fund)
41. **John Sloan** (1871–1951)
Sunday, Drying Their Hair, 1923
Lithograph
7 $\frac{7}{8}$ × 9 $\frac{7}{8}$ in. (18.8 × 23.1 cm)
Museum purchase
(Mary E. Maxwell Fund)

42. **George Overbury "Pop" Hart**
(1868–1933)
Springtime in New Orleans, 1925
Lithograph
9 $\frac{1}{2}$ × 12 $\frac{1}{2}$ in. (24 × 31.8 cm)
Bequest of George Biddle
43. **Bernard Karfiol** (1886–1952)
Summer, 1927
Oil on canvas
46 $\frac{3}{8}$ × 60 $\frac{1}{8}$ in. (117.8 × 153.4 cm)
Museum purchase
(William A. Clark Fund)
44. **William L'Engle** (1885–1957)
Girls Dancing, Harlem, 1930
Pencil on paper
20 $\frac{1}{2}$ × 15 $\frac{1}{8}$ in. (52.1 × 40.3 cm)
Gift of Lucy L'Engle
45. **Jerome Myers** (1867–1940)
Life on the East Side, 1931
Oil on canvas
30 $\frac{1}{4}$ × 40 $\frac{1}{4}$ in. (76.8 × 102.2 cm)
46. **George Benjamin Luks** (1867–1933)
Woman with Black Cat, 1932
Oil on canvas
30 $\frac{3}{8}$ × 25 $\frac{1}{8}$ in. (77.2 × 64.5 cm)
47. **Allan Rohan Crite** (b. 1910)
At a Church Fair, 1934
Pencil on paper
18 × 12 in. (45.7 × 30.5 cm)
Museum purchase through a gift
of Dr. and Mrs. William Chase
48. **Reginald Marsh** (1898–1954)
Smoke Hounds, 1934
Egg tempera on masonite
36 × 30 in. (91.4 × 76.2 cm)
Gift of Felicia Meyer Marsh
49. **Walker Evans** (1903–1975)
Sidewalk in Vicksburg, Mississippi, 1936
Photograph
8 × 9 $\frac{7}{8}$ in. (20.3 × 25.1)
Gift of Mr. and Mrs. Murray Bring
50. **Robert Riggs** (1896–1970)
Club Fighter, 1936–1939
Lithograph
14 × 18 $\frac{1}{8}$ in. (35.6 × 46 cm)
Bequest of Frank B. Bristow
51. **John Stockton de Martelly**
(1903–1979)
Blue Valley Fox Hunt, 1937–1938
Lithograph
12 $\frac{1}{8}$ × 16 $\frac{1}{2}$ in. (32.4 × 41.8 cm)
Bequest of Frank B. Bristow



34

52. **Peter Hurd** (b. 1904)
Sermon from Revelations, 1938
Lithograph
10 × 13½ in. (25.4 × 34.3 cm)
Bequest of Frank B. Bristow
53. **Paul A. Hesse** (1895–1973)
Studebaker Car Advertisement, 1938
Color photograph
11¼ × 16¼ in. (29.8 × 42.5 cm)
Museum purchase with funds from the Polaroid Corporation
54. **Edward Hopper** (1882–1967)
Ground Swell, 1939
Oil on canvas
36½ × 50¼ in. (92.7 × 127.7 cm)
Museum purchase
(William A. Clark Fund)
55. **Raphael Soyer** (b. 1899)
Waiting Room, 1939–1940
Oil on canvas
34½ × 42½ in. (87 × 114.9 cm)
Museum purchase
(William A. Clark Fund)
56. **Martin Lewis** (1882–1962)
Chance Meeting, 1941
Drypoint
10½ × 7½ in. (26.6 × 19 cm)
Society of American Etchers membership print
57. **Charles Wheeler Locke** (b. 1899)
Third Avenue El, 1943
Oil on canvas board
12 × 16 in. (30.5 × 40.6 cm)
Museum purchase
(Anna E. Clark Fund)
58. **Isabel Bishop** (b. 1902)
Two Girls Outdoors, 1944
Oil on composition board
30 × 18 in. (76.9 × 46.2 cm)
Museum purchase
(Anna E. Clark Fund)



58

59. **Joseph Hirsch** (b. 1910)
Banquet, 1945
Lithograph
9¾ × 13¾ in. (24.8 × 34.8 cm)
Bequest of Frank B. Bristow
60. **Rockwell Kent** (1882–1971)
Wake Up, America [It's Later Than You Think], 1945
Lithograph
15¾ × 11 (40.3 × 28.1)
Gift of James N. Rosenberg
61. **Thomas Hart Benton** (1889–1975)
Gateside Conversation, 1946
Lithograph
9¾ × 13¾ in. (25.2 × 35.5 cm)
Bequest of Frank B. Bristow
62. **George Biddle** (1885–1973)
Dancing Elephants, 1949
Oil on masonite
25¾ × 30¼ in. (63.9 × 76.8 cm)
Gift of Mr. and Mrs. Allen J. Rappoport
63. **Philip Evergood** (1901–1973)
Sunny Side of the Street, 1950
Egg and oil-varnish emulsion with marble dust and glass on canvas
50 × 36¼ in. (127 × 92.1 cm)
Museum purchase
(Anna E. Clark Fund)
64. **David Park** (1911–1960)
Sophomore Society, c. 1953
Oil on canvas
38 × 46 in. (96.5 × 116.8 cm)
Gift of Lydia Park Moore
65. **Richard Diebenkorn** (b. 1922)
Girl in a Room, 1958
Oil on canvas
27¾ × 26 in. (68.8 × 66 cm)
Gift of the Woodward Foundation
66. **Robert Vickrey** (b. 1926)
Signs, 1961
Tempera
27¾ × 41¼ in. (70.5 × 106 cm)
Gift of Roy C. Markus through the Friends of the Corcoran
67. **Garry Winogrand** (b. 1928)
World's Fair—New York City, New York, 1964
Photograph
8¾ × 12¾ in. (21.9 × 32.7 cm)
Gift of Raymond W. Merritt
68. **Joseph Shannon** (b. 1933)
Tasmania, 1971
Polymer on canvas
48 × 48 in. (122 × 122 cm)
Gift of the American Academy of Arts and Letters, Childe Hassam Fund
69. **Helen Levitt**
Puerto Rican Child and Gumball Machine, 1971
Color photograph
13¾ × 9¾ in. (35.3 × 23.2 cm)
Museum purchase with aid of funds from the National Endowment for the Arts, Washington, D.C., a Federal agency, and the Polaroid Corporation
70. **Roy DeCarava** (b. 1919)
Asphalt Workers, 1975
Photograph
9¼ × 12¾ in. (23.2 × 32.7 cm)
71. **Ruth Abrams** (b. 1912)
Conversation Series, 1975
Pencil, craypas, charcoal and acrylic on paper
19¾ × 15¼ in. (49.3 × 38.8 cm)
Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II
72. **William Clutz** (b. 1933)
Untitled (Street Scene), 1976
Pastel
22¾ × 28¾ in. (57 × 71.7 cm)
Gift of William H. G. FitzGerald, Desmond FitzGerald, and B. Francis Saul II
73. **Bruce Davidson** (b. 1933)
Cafeteria, 1976
Photograph
9¾ × 9¼ in. (23.8 × 23.5 cm)
Gift of Sandra and David Berler through the Sandra Berler Gallery
74. **Gary Monroe** (b. 1951)
Untitled (Miami Beach), 1978
Photograph
8¾ × 13½ in. (22.5 × 34.3 cm)
Gift of the artist
75. **Arnold Kramer** (b. 1944)
Untitled (Venice, California), 1979
Photograph
12¾ × 19¼ in. (32.7 × 48.9 cm)

This brochure was made possible by funding from the Smithsonian Institution Education Outreach Office.



Off the Wall

An Activity
to Bring the
Exhibition
to Life

Edited by: Diana Menkes

Designed by: Grafik
Communications, Ltd.,
Judy Kirpich

Project Coordinators:
Marjorie Share, Barbara
Moore, Deborah Lerme

Publication Coordinator:
Andrea Stevens

SITES is a program activity of the Smithsonian Institution that organizes and circulates exhibitions on art, history, and science to institutions in the United States and abroad.

